

***Deconstructing Motherhood
in a Patriarchal Context:
Mrs. Malee in "The Goats in
the Cemetery" by
Kanogpong Songsompun***

2nd International Conference on Gender
Culture and Society (ICGCS) 2023
Submitted : 21 September 2023
<http://icgcs.conference.unand.ac.id/>

Amelia Gustiari¹, Sulastri², Zurmailis³, Sherif Alalfy⁴

Fakultas Ilmu Budaya, Universitas Andalas^{1 2 3}

National Academy for Science and Skills, Egypt⁴

ameliagustiari@gmail.com¹, sulastri@hum.unand.ac.id²,

zurmailis@hum.unand.ac.id³, Sherif.mohammed@nassacademy.com⁴

Abstract

This research explores in depth the nuances of motherhood in the context of a patriarchal-influenced society, focusing on the character of Mrs. Malee in Kanogpong Songsompun's "The Goats in the Cemetery". Although gender issues have been highlighted in the literature, the specific relationship between patriarchy and cultural identity in Thai literature, particularly in the context of motherhood, has rarely been sufficiently explored. The research method applied is qualitative. A deconstructive approach, inspired by the thought of Jacques Derrida, is used in this research to reveal the complex dimensions embodied in the role of Mrs. Malee in the story. By deconstructing the binary oppositions that often appear in narratives, such as the relationship between mother and son, the objective is to reveal the complexity and instability of the character's meaning and significance. The results indicate that the deconstruction process reveals a deeper and more complex understanding of Mrs. Malee's role beyond the usual patriarchal stereotypes. This research contributes to the broader discourse in the field of literature and gender studies, while highlighting the relevance of deconstruction as a critical analytical tool in uncovering hidden meanings in narratives.

Keywords: Motherhood, Deconstruction, Gender Stereotypes, Patriarchal Context, Thailand Literature.

Introduction

Motherhood is universally recognized as a fundamental aspect of human existence. While numerous values related to motherhood transcend cultural boundaries, its depiction has undergone changes over time and across diverse geographical and cultural contexts (Triwahana, 2020, p. 76). The portrayal of motherhood in literature has been a longstanding subject of critical analysis, serving as a mirror to the shifting dynamics of societies and the multifaceted roles that women play within them. In the short story "The Goats in the Cemetery" by Kanogpong Songsompun, set against the backdrop of Thailand, the character of Mrs. Malee stands as a compelling emblem of maternal complexity. The narrative unfolds in a patriarchal context, where established societal norms and expectations wield substantial sway over gender roles and familial dynamics. This patriarchal system is marked by imbalanced power dynamics between women and men (Ekpenyong *et al.*, 2017, quoted by Offiong, 2021, p. 79).

As the researchers explored the character of Mrs. Malee, however, it was revealed that her role as a mother extended beyond conventional norms, reflected in contradictions and ambiguities. This represents the outcome of the complex intersection between Mrs. Malee's individual identity and the pressures that society imposes on her perceived role as a mother.

Thai literature, like many other literary traditions, often grapples with questions of identity, culture, and societal norms. The works of Kanogpong Songsompun, a celebrated Thai author, have been noted for their exploration of the human condition, often within the specific cultural context of Thailand (Dewan Bahasa, 2001, p. 709). "The Goats in the Cemetery," initially published in *Krungthep Turakij* (บางกอกโพสต์) (Bangkok Post) in 1996, is a poignant example of his literary prowess (Gustiari, 2023, p. 24). This short story captures the essence of a changing society where traditional values clash with modernity, and the characters must navigate this shifting landscape. Central to this narrative is Mrs. Malee, a mother whose experiences shed light on the complexities of motherhood in a patriarchal society (Songsompun, 2001, pp. 662-668).

While literature has frequently addressed the issues of gender, the specific intersection of patriarchy, and cultural identity within Thai literature (Shin, 2015), motherhood as exemplified by "The Goats in the Cemetery", remains relatively underexplored. Previous research has examined the portrayal of women in Thai literature and their roles in society (Tantiwiranond, 1987). Some studies have delved into the broader issues of gender dynamics and identity in Thai literature (Kriengkraipetch, 2000).

However, there is a noticeable gap in the literature concerning a detailed analysis of Mrs. Malee's character as a representation of maternal complexity within the patriarchal context of Thailand. The existing research has primarily focused on broader issues or characters in Thai literature, with limited attention to the nuanced exploration of motherhood within a patriarchal society. This research aims to address this gap by conducting a comprehensive analysis of Mrs. Malee's character, employing deconstruction theory as a methodological approach. By deconstructing the portrayal of motherhood in "The Goats in the Cemetery", this research intends to unravel the underlying assumptions, stereotypes, and societal expectations surrounding Mrs. Malee's character as a mother within the patriarchal context.

Therefore, this research embarks on a comprehensive exploration of the representation of motherhood in Kanogpong Songsompun's "The Goats in the Cemetery", centering its attention on the character of Mrs. Malee. Through this investigation, the research seeks to achieve several significant objectives: firstly, it aims to meticulously analyze and deconstruct the portrayal of motherhood as depicted in the short story. Secondly, it endeavors to uncover the latent assumptions, contradictions, and ambiguities that shroud Mrs. Malee's role as a mother, delving deep into the complexities of her character.

Furthermore, this research attempts to explore the impact of patriarchal societal expectations on the character's experience of motherhood, highlighting the complex intersection of tradition and modernity in her role as a mother. Moreover, the research also endeavors to emphasize and explain the various challenges mothers encounter in order to negotiate the often rigid expectations of society. This exploration intends to make a significant contribution towards a deeper and enriched understanding of the concept of motherhood in the specific context of Thai literature and society.

Eventually, by persistently pursuing these objectives, this research intends to illuminate the complex nature of maternal identity within the constraints of a patriarchal society. In this regard, it expects to generate and expand a more inclusive and comprehensive discourse on the diverse and multi-layered experiences of motherhood within both the literary sphere and society as a whole.

Research Method

The selected research method for this research was the qualitative one, chosen due to its compatibility with the intricate nature of the research problem. The primary objective was to conduct an in-depth exploration of the portrayal of motherhood in the selected short story. The aim was to uncover the hidden assumptions, contradictions, and ambiguities surrounding Mrs. Malee's role as a

mother in a patriarchal setting. Qualitative research was well-suited for delving into complex and multifaceted phenomena, offering the tools for the thorough analysis of both textual and contextual elements.

Gathering data represented a pivotal phase in research, involving multiple reviews of various representations (Denzin, 2018: 443). The process involved a meticulous examination of the selected short story, "The Goats in the Cemetery." This scrutiny went beyond the surface narrative to identify instances representing and exploring motherhood. The goal was to unearth latent meanings and symbolic representations related to motherhood. Jacques Derrida's deconstruction theory, a post-structuralist approach, highlights how texts can be understood beyond their structural aspects. It emphasizes the presence of binary oppositions within texts, encouraging multiple interpretations rather than rigid adherence to a single meaning (Aprilia, 2021, p. 66). For instance, it can be applied to concepts such as the idealized portrayal of motherhood versus the lived reality or patriarchal norms versus women's agency within society. This research method employs deconstruction as its chosen literary analysis tool to uncover and comprehend the inherent contradictions and complexities within the text, focusing on binary oppositions, contradictions, and ambiguities challenging conventional interpretations.

The data analysis process followed a methodical sequence. It began with Textual Deconstruction, where the short story underwent meticulous examination at linguistic and structural levels (Greetham, 2011). This included a detailed analysis of language, metaphors, symbols, and narrative techniques contributing to the portrayal of motherhood. Subsequently, the analysis extended to Contextual Deconstruction, delving beyond the text itself. This step scrutinized the socio-cultural and historical context in which the story was embedded. The expansive perspective encompassed considerations of how patriarchal societal norms, cultural expectations, and historical factors influenced the narrative.

A central aspect of this analysis was the Identification of Binary Oppositions, aligned with Derrida's deconstruction theory. This step involved identifying opposing concepts or ideas related to motherhood within the text. The goal was to investigate how these oppositions disrupted conventional interpretations, revealing layers of complexity. Simultaneously, the research undertook Deconstruction of Assumptions within the narrative, challenging preconceived notions and revealing contradictions regarding the portrayal of motherhood.

Finally, the process included Reconstruction. While deconstruction dissected textual elements, it also involved reconstructing alternative interpretations of motherhood. These

interpretations transcended binary oppositions, embracing the intricate and multifaceted nature of the concept. The incorporation of deconstruction theory empowered a nuanced and multidimensional analysis of motherhood within the short story. It enabled exploration of the intricate facets of maternal identity within a patriarchal society by uncovering layers of meaning and contradictions embedded in the text. The qualitative methodology, guided by Jacques Derrida's deconstruction theory, provided a robust and comprehensive framework for investigating the portrayal of motherhood in "The Goats in the Cemetery." This approach facilitated a thorough and multifaceted analysis, with the ultimate goal of shedding light on the intricacies of maternal identity within a patriarchal context.

Result

Deconstruction, as defined by Jacques Derrida, is a critical approach to text and thought that attempts to undermine or dismantle traditional concepts of language, meaning, and structure. It is the unavoidable movement of thought that organizes experience. In more straightforward terminology, the experiential force of the world becomes a resource for transcendental comprehension, as human consciousness can only perceive the world through experience and laws, forms, ideas, and structures if it is to comprehend the reality of experience itself.

Deconstruction is an inevitable movement of thought, because we inevitably structure experience. Another way of explaining that is to say that the empirical forces turn upon themselves, in transcendental force, as consciousness experiences a world only through experience through laws, forms, ideas and structures if it is going to have a world of experience (Stocker, 2006, p. 182).

It is particularly relevant in analyzing the role of a mother in a patriarchal context, such as Mrs. Malee in 'Goats in the Cemetery'. It engages a critical approach to deconstructing binary oppositions in the text, which exposes the instability of meaning (Hendricks, 2016, p.1). In the story "the Goats in the Cemetery," the binary oppositions that appear include the difference between roles in the existing patriarchal social structure in the village, such as wife-husband, mother-son, and man-woman. The researchers will further focus on the mother-son relationship.

Derrida's deconstruction would assist in analyzing how these concepts are not necessarily permanent or certain in the story. For example, Mrs. Malee's role as a mother may not be entirely confined to rigid binary oppositions, such as mother and son. In the context of deconstruction, the researchers will search for points in the story where this role does not correspond to the binary opposition asserted by the patriarchal social structure. The story might also implicate instability of meaning, i.e. how the significance of Mrs. Malee's role can be shifted or influenced by certain contexts or different points of view in the story. Whether there are any points where Ms. Malee is

questioning or destabilizing traditional concepts of motherhood within the existing patriarchal structure.

By employing Derrida's deconstruction approach, researchers can explore how the character of Mrs. Malee and the role of motherhood in the story can be perceived with more complexity than just a rigid binary opposition. This enables seeing how the text can expose more nuanced dynamics in the relationship between mother and son, as well as exploring the shifts in meaning that may occur within the patriarchal context that is present in the story.

The researcher's initial hypothesis in the deconstruction analysis of Ibu Malee's role in the short story "The Goats in the Cemetery" might be that deconstruction will reveal deeper complexities in the character of Mrs. Malee than is apparent in conventional readings. By breaking down binary oppositions such as mother-son, deconstruction will enable researchers to see how Mrs. Malee's role in this story is not limited to the traditional concept of obedient and submissive motherhood in a patriarchal society. In this analysis, it might be discovered that Mrs. Malee's character has more nuanced dimensions, and the meaning of her role can vary depending on the context and the reader's point of view. Moreover, deconstruction can help in revealing how the patriarchal structure in this story can be questioned or destabilized, leaving room for a more liberal and critical

interpretation. Thus, through deconstruction, this research might lead to a deeper understanding of Mrs. Malee's role that is more complex than what is directly visible in the short story.

Discussion and Analysis

In an attempt to deeply explore the role of Mrs. Malee in the story "The Goats in the Cemetery" by acknowledging the patriarchal context that surrounds her, the researchers investigated how this character adapts to the significant changes in her life. Mrs. Malee, a 60-year-old woman, is the central point of the story. She encounters various challenges and conflicts in her role as a mother and single woman in a society that is heavily influenced by patriarchal values. Since the passing of her husband, Mrs. Malee has experienced major changes in her role within her family. In the previous days, her role was that of a wife who supported her husband in running the family business and taking care of the household. However, the passing of her husband drastically changed the dynamics of the family. She now had to cope with the sole responsibility of being a parent to her son Aanon, unmarried, who still lived at home with her. Mrs. Malee, in her role as a mother, feels that she has succeeded in raising her son to be a good person. She gave her son a proper education and also inherited the family business from his father, so that when she dies, she doesn't have to be anxious about the welfare of her descendants.

She was fortunate after her husband's demise; everything is really for his son. Among other things, a tertiary education, the management of the tour busses and most importantly, the good name his father left for the goodness he did in his lifetime. Her heaviest responsibility was to raise his son as a good person and she succeeded in doing that (Songsompun, 2001, p. 664).

In the deconstruction theory, Mrs. Malee's evolving role after the death of her husband raises complex questions about gender dynamics and social norms. Previously, her husband functioned as the main center of authority in the family, in accordance with prevailing patriarchal norms. In a society dominated by patriarchal norms, this kind of role is often considered a male prerogative. This is due to the inherent view of women as weaker individuals or dependent on men, especially their husbands or sons.

However, this story is thought-provoking in that women, like Mrs. Malee, are capable of more complex and varied roles than those imposed by social norms. Mrs. Malee is a concrete example of how a woman can hold a respected role and have significant influence in society, even in a dominant patriarchal context. Furthermore, Ibu Malee's social relationship with other members of the community, who are predominantly male, generates an interesting tension. She is the only respected female figure in the village, and her relationship with them is influenced by her late husband's reputation for community service.

In this context, Ibu Malee is very concerned that her family maintain a good reputation in the eyes of the community, and even hopes that, before death, she will see her family included in a respected group within the village community order. This reflects the complex social dynamics and the impact of patriarchal norms in shaping women's roles and interactions in their society. Therefore, through the lens of deconstruction theory, the complexity of the relationship between changing roles, social norms and women's identities in a patriarchal-dominated society can be better understood.

Mrs. Malee did not choose death because she knew a few old people would be respected or reversed as legends for their kindness or merit to the village or town. She wanted to belong to the group (Songsompun, 2001, p. 664).

Mrs. Malee is in the middle of this conflict. At the very beginning of the story, she is portrayed as a mother who supports Aanon in conducting the family business according to traditional values. However, her role as a mother changes significantly when she is confronted with the desire for modernity promoted by her son, Aanon, who is concerned with profit rather than the interests and norms that have prevailed in the village.

Within the framework of Derrida's deconstruction theory, meanings are always relative and ambiguous. Mrs. Malee's role in this story reflects the uncertainty of her role and identity. She is trapped in

the contradiction between her late husband who represents the old values and her son who represents the new values.

Need! Mrs. Malee could never understand the ways of modern world. It looked as though the world had no rules. Perhaps one day even the mosque would be demolished if the need is arose (Songsompun, 2001, p. 667).

Mrs. Malee's role as a mother is not only concerned about relations with her son, Aanon, but also involves the social and cultural aspects of the village community. Ibu Malee also has to confront the village community's expectations of her as Aanon's mother. The village elders, especially the male ones, expect Ibu Malee to use her influence as a mother to steer Aanon's business decisions. This has created tension between the ambiguity of her role as a wife who still remains loyal to her late husband's values and her role as a mother who is expected to influence her son.

As mentioned earlier, in the social order of the village community, Ibu Malee has a broader role of importance. She is the only female elder in the village who is highly respected by other villagers. This honor is not only based on her traditional role as wife and mother, but also because of her late husband's contribution to the village. Her relationship with the other male elders in the village has created a more complex dynamic in her character. They have a strong bond because they have experienced many moments of togetherness over the

duration of their lives. Ibu Malee's presence in this group confirms that, despite being a woman, she has significant influence in her community.

On the preceeding Sunday, Wak Kassim came to see Aanon. His countenance changed when the servant told him of this. He then gave laugh and asked him to invite Wak Kassim in. Mrs. Malee was unable to guess what Aanon was thinking, but looking at Wak Kassim heading towards his house, she felt cold (Songsompun, 2001, p. 679).

Through the character of Mrs. Malee, the narrative reflects how the role of mothers in a society influenced by patriarchal structures can experience change, conflict and ambiguity. Mrs. Malee is trapped in the midst of social change and shifting values, resulting in uncertainty in the understanding of her role and identity as a mother. In the context of deconstruction, it can be observed that the meanings contained in Mrs. Malee's role are always relative and ambiguous, reflecting the complexity of motherhood within the family and society. The deconstruction process of Mrs. Malee's character also illustrates the uncertainty experienced by individuals in the face of wider social changes. She serves as an intermediary between the past, represented by the traditional values that her late husband stood for, and the future, characterized by the push towards modernity brought about by Aanon. She represents the ambiguity in her character as a mother, an elder, and an individual in the midst of shifting social values.

Although Ibu Malee is ultimately unable to influence the business decisions made by her son, Aanon, her character demonstrates that in a patriarchal social framework, Ibu Malee still tries to voice her opinion and maintains the traditional values that she and her husband have embraced.

"I do not really understand his business," Mrs. Malee said looking at her son. "May God protect him. My son is a modernized man. Probably doesn't fear anything. But listen to me Aanon and do the right thing."

"I've not committed any transgressions mother," Aanon said (Songsompun, 2001, p. 681).

The narrative above shows that she is not the image of a traditional mother who is passive and submissive to patriarchal domination, especially after the death of her husband. On the contrary, she expresses her personality boldly and tries to maintain the integrity of the traditional values that have been an important part of her and her family's identity.

In this context, gender roles are a very important aspect to consider in analyzing the story. The protagonist of the story encounters a dramatic internal struggle related to the transformation of the cemetery into a bus station. This struggle reflects the conflict between material considerations that say that this act of transformation is necessary to advance the village, which is an aspect that can be attributed to rational and logical thinking on the other hand. However,

no religious laws or norms explicitly prohibit the transformation from happening in the village itself.

When the protagonist, in this case Aanon, confronts the rational arguments in favor of the transformation project, he has to cope with the emotional aspect of his humanity that tells him that it is important to respect the feelings and reverence of individuals who have a connection to the people buried in the cemetery. This illustrates the increasing internal conflict within Aanon, who tries to balance rationality with emotion.

Interestingly, in this story, male characters, who are often thought to represent rationality, face female characters who are more likely to represent the emotional side that opposes the cemetery transformation project. This underscores the complexity of gender roles and the conflicts Aanon deals with. There is a strong representation of gender in influencing individual perspectives on the cemetery transformation. In this narrative, rational thinking in favor of the project is significantly associated with male characters, including the protagonist Aanon. For example, in the excerpt of the story, the men are present, the hero / Aanon and "Karun he is the devil who led his son / Aanon away from the path of God" (Songsompun, 2001, p. 666), it can be seen that rational arguments support the cemetery transformation project. Meanwhile, the female characters are more

likely to hold on to the emotional and moral aspects related to the cemetery.

And when the emotional justifications for not doing the project are presented, the researchers found a heavy presence for women, and it is noticeable that they are all mothers, and the point of torment of the hero gathers in presenting all these women with goodness to him.

“Khatijah who rushed him to the village clinic when he choked on a fishbone, the nanny who loved him as a mother would.” “Nik Asmah his surrogate mother who saw no difference between him and her own son, she shielded him from the bite of a mad dog with her own plump body it resulted in her dying after an illness” (Songsompun, 2001, p. 666).

On the other hand, he wants to demolish the cemetery and dig up their children’s graves. Here, Aanon feels uncomfortable with doing this project, and the reason for his anxiety and discomfort are his memories of those mothers who loved him and gave the best for him. They are the passion that restrains his rationality. So, the researchers notice that when he speaks with Karun, the second male representative of the material mind, the researchers see the hero convinced of everything Karun says, but he always says that he is uncomfortable.

“I know everything is done according to the law Karun but I feel like something has gone wrong” (Songsompun, 2001, p. 669).

Aanon struggled with an emotionally turbulent and unsettling conscience. His rationality aligned with the decision to modernize the village, but the deep-rooted principles instilled by his parents during his formative years did not provide moral validation for this choice. Despite Karun's compelling legal and religious arguments, Aanon's internal moral compass remained turbulent. This inner turmoil even extends into his dreams, where the presence of women symbolizes the moral dilemma, he confronted.

One night, Aanon had a dream of Nik Asmah preventing him from resuming sleep Aanon walked back and forth in the house thinking of it in fear” (Songsompun, 2001, p. 673).

These mothers have formed the muscle of conscience of the hero, and see what his next mother said.

His mother asked: “Have you no feelings of guilt? Have you forgotten Khatijah and Nik Asmah? What about their souls? (Songsompun, 2001, p. 675).

Hence, the researchers saw the character avoided returning to his mother's house, attempting to stay as far away as possible from the house where his conscience rebuked him. He would not listen to anything but sense, logic and Karun. Something that is described as extremely masculine because it involves absolutely no consideration of feelings, in opposition to females who always emphasize feelings.

The words of his mother were still clear in his memory (Songsompun, 2001, p. 278).

It is certain that his father had advised him when he was young, but the writer insists on making the mother the one who represents his living conscience in contrast to the material male Karun, who denies all of this and sees it as mere nightmares and not signs of the ugliness of what he will do.

Conclusion

This research deeply investigates the role of Mrs. Malee in the short story "The Goats in the Cemetery" by using Derrida's deconstruction theoretical framework. The objective of this research is to analyze and deconstruct the depiction of the mother's role in the story, as well as to reveal the latent assumptions, contradictions, and ambiguities surrounding the character of Ibu Malee. It highlighted that the role of Ibu Malee in a society influenced by patriarchal values undergoes complex shifts, conflicts, and ambiguities. Mrs. Malee is in a delicate position, trapped between the traditional values inherited by her late husband and the drive to modernize the family business embraced by her son, Aanon. Through deconstruction, it has depicted how the meaning of Ibu Malee's role has always been relative and ambiguous, reflecting the dynamics of motherhood within the family and society.

Additionally, this research also demonstrated that Ibu Malee, even in a society that is still heavily influenced by patriarchy, is not

passive or submissive to patriarchal domination. Instead, she has the courage to voice her opinion and defend the traditional values that have become an important part of her and her family's identity. However, a notable research gap is that the role of mothers in the context of gender in Thai literature has rarely been the focus of research. This research provides valuable insights into how the mother's role can be deconstructed and understood in the context of patriarchy, but there is a need for more in-depth research into the role of women in Thai literature as a whole. In the face of social change and changing values, the role of women in Thai literature can be an interesting and relevant theme for further research.

Therefore, in summary, this research article makes a valuable contribution in understanding the complexity of the mother's role in the story "The Goats in the Cemetery" and reveals aspects that are sometimes overlooked in a patriarchal context. Nevertheless, further research on the role of women in Thai literature can fill a gap in the academic literature and help us understand the role of women in a changing Thai society.

References

- Aprilia, C., Tomi Arianto. (2021). *Binary Oppositions as the Result of Deconstruction Analysis in the Goldfinch Novel by Donna Tartt*. Jurnal BASIS. Vo. 6, 1 April 2021. E-ISSN: 2406-9809
- Denzin, K. Norman & Yvonna S. Lincoln. (2018). *The 5th SAGE Handbook of Qualitative Research*. SAGE Publications, Inc., London.
- Greetham, D. C. (2011). *Theories of the Text*. Oxford, Online Edition, Oxford Academic.
- Gustiari, A., Sulastri, and Zurmailis. (2023). *Hybrid Narratives: Exploring Cultural Fusion in "the Goat of the Cemetery" by Kanogpong Songsompun*. Muslim English Literature (MEL). Vol. 2 No.1, June 2023. DOI: 10.15408/mel.v2i.1.33023.
- Hendricks, Gavin P. (2016). *Deconstruction the End of Writing: "Everything is a Aext, There is Nothing Outside Context"*. Verbum et Ecclesia, 37(1), a1509. <http://dx.doi.org/10.4102/ve.v37i1.1509>.
- Offiong, E. E., Eyo Itam Eyo, and Asibong Essien Offiong. (2021). *Patriarchy, Culture and the Social Development of Women in Nigeria*. Pinisi: Journa of Art, Humanity, and Social Studies. Vol. 1 No. 4, 2021. ISSN 2747-2671 (online).
- Silverman, Hugh J. (2004). *The Contonental Philosophy II: Derrida and Deconstruction*. Published in the Taylor & Francis e-Library.
- Stocker, Barry. (2006). *Routledge Philosophy Guidebook to Derrida on Deconstruction*. Published in the Taylor & Francis e-Library.
- Shin, Keunhye, and Myengkkyo Seo. (2015). *Between Stigma and Star: Women in Thai and Korean Literature*. South East Asia Research, vol. 23, no. 4, 2015, pp. 553–65.
- Tantiwiranand, Darunee, and Shashi Pandey. (1987). *The Status and Role of Thai Women in the Pre-Modern Period: A Historical*

and Cultural Perspective. Sojourn: Journal of Social Issues in Southeast Asia, vol. 2, no. 1, 1987, pp. 125–49.

Triwahana and Desca Angelianawati. (2020). *Proposing Asian and African Motherhood through Literature: A Comparative Analysis*. Indonesian Journal of English Language Studies (IJELS). Vol. 6, No. 2, September 2020. e-ISSN 2715-0895, p-ISSN 2442-790X.

Kriengkraipetch, Suvanna. (2000). *Woman/Warriors: Dual Images in Modern Thai Literature*. MANUSYA: Journal of Humanities. Vol.3, 1 Jan. ISSN: 0859-9920 (Print). ISSN: 2673-0103 (Online).

-----, (2001). *People on the Bridge: An Anthology of ASEAN Short Stories*. Publisher: Kuala Lumpur: Dewan Bahasa dan Pustaka, Malaysia.

Declaration of Conflict Interest

The Authors declare that there is no conflict of interest regarding the publication of this article.

Biographies

Amelia Gustiari. She switched her major from International Accounting Bachelor's to a Master's in Humanities at Universitas Andalas due to her love for literary works. As a professional translator, she currently holds the position of Secretary at the Indonesian Translators Association in the West Sumatra Region, serving from 2023 to 2028. Her current interests lean more towards literature than numbers.

Sulastri. A Senior Lecturer in Indonesian Literature at the Universitas Andalas, she hold a Doctoral degree from Universitas Padjajaran, a Master's from Universitas Gajah Mada, and a Bachelor's from the Universitas Andalas. She is known for her encouragement of students to engage in regular writing and research activities.

Zurmailis. A lecturer in Indonesian Literature at the Universitas Andalas, she holds a Doctoral and Master's degree from Universitas Gajah Mada, along with a Bachelor's degree from the Universitas Andalas. She is renowned for her inspirational teaching style and

mentorship of her students, often regarded as an idolized academic advisor in the Indonesian Literature department.

Sherif Alalfy. A lecturer at National Academy for Science and Skills, Cairo, Egypt, he holds a Doctoral degree in linguistics, Semitic and Oriental studies from Cairo University; a Master's in Literature and linguistic studies from Institute of Arab Research and Studies in Cairo, a Bachelor's in Literature and linguistics from Mansoura University, Egypt. He participated in 4th International Conference on Natural Language Processing and Computational Linguistics (NLPCL 2023) July 22-23, 2023, Toronto, Canada, with a paper entitled "Women's Language or Powerless Language. And he presented many research papers in the field of language and gender that were published in the faculty of Dar Al Uloom magazine, Social Science Research Network (SSRN), Academia.edu and Researchgate. net